



SRI PARTHASARATHY SWAMI SABHA

Email : parthasabha@gmail.com

<http://sriparthasarathyswamisabha.com/>

● Volume: 8 ● Issue: 3

Dec.23, 2023

● For Private Circulation Only



SANGEETHA SARATHY



Nalli®

invites you to experience
the spiritual expression of
Bhava, Raga and Tala

Wishing Sabhas, Artistes and Rasikas a Memorable Season



LEARNING THROUGH LECDEM

Vidwan R.K. Shriramkumar, a violinist, composer, guru and a treasure trove of musical knowledge presented a lecdem on the topic 'Hiranmayim Lakshmi' - A insight into the kritis of Sri Muttuswami Dikshitar on Sri Mahalakshmi. Beginning with Sri varalakshmi and its swarakshara patterns, he explored the beauty of the raga and lyrics of Sri Bhargavi (Mangalakaishiki) and ended aptly with a description of Hiranmayeem Lakshmeem (Lalitha). With him were Bharathi Ramasubban (vocal support), Shreya Devnath (violin) and K. Arun Prakash (mridangam)



Exploring Tonal Shifts and Lyrics Splitting

Sruthi Bhedam (also known as Graha Bhedam), shift of tonic note, is a technique seen in raga alapanas interposing another raga in the alapana for a very brief while. Charumathi Ramachandran, a learned senior musician and guru, endowed with a highly intellectual and research-oriented mind, was tasked with creating a basic understanding of this technique in the minds of the rasikas and she did a marvelous job of explaining in a relatively simple language, the key aspects associated with Sruti Bhedam.

Starting her lecdem with an invocation to Lord Ganapathi by singing Dikshitar's 'Gajananayutam', Charumathi said that if the Madyamam of this raga Chakravakam (called Vegavahini in the Dikshitar tradition), is taken as Shadjam and the arohanam / avarohanam is sung, then it will become another raga, Sarasangi, however with a different pitch as compared to the original pitch. If this is done, the alapana to be continued would look like that of Sarasangi but in a different pitch. However, the diversion to another raga has to be very brief and the singer should come back to the original pitch, restoring the original raga Chakravaham. This technique is what is Graha or Sruthi Bhedam.

Charumathi gave examples of how Graha Bhedam can be done between certain pairs of specific ragas. Not all ragas lend themselves to be suitable for Graha Bhedam, said the vidushi adding that she has composed a Dharu varnam in Mohanam in which in the charanam starting as, 'Rara Sukumara Radha Manohara', by shifting the Sa successively to Ri, Ga, Pa and Dha, creating ragas - Madyamavathi, Hindolam, Suddhasaveri and Udhaya Ravichandrika (popularly known as Suddha Dhanyasi). In general, new ragas can be generated using Graha Bhedam and it can be done only within specific groups of ragas. Charumathi gave some more examples of how Graha Bhedam can be done with other groups of ragas.



What ties together Chandrayaan and Charumathi Ramachandran?

Vidushi Charumathi Ramachandran discussed the abundance of ragas in Carnatic music and the untapped potential for discovering new ones. Interestingly, the successful ISRO Chandrayaan mission served as a source of inspiration for her. Prompted by the mission's accomplishment, she envisioned creating a new raga in its memory. The result was the unique blend of Chandrakauns and Kirnavali, giving birth to the raga named Chandrayaan. The intriguing connection between Chandrayaan and Charumathi Ramachandran unfolds in her musical response to the space mission, culminating in the composition of this distinct raga.

... SUNDARARAMAN
CHINTAMANI

Charumathi said it was GNB and her guru MLV who revived the practice of doing Graha Bhedam. However, Vidwan Semmangudi Srinivasa Iyer was not

favourably disposed to Graha Bhedam, she noted.

In this lecdem, one other topic was covered, namely, Pada Chedam which means split of the sahityam. Since many kritis are not in Tamil but in other languages, predominantly in Telugu and Sanskrit and due to the absence of knowledge of the language, the singer may, with an eye on thala and for taking a breath, split the words into meaningless bits. Splitting of sahityam may lead to loss or distortion of meaning. To avoid Pada Chedam in niraval, it is better to select those passages where splitting of sahityam may not be warranted, she said. As an example, taking up the popular kriti, 'Maa Janaki' in Kamodhi, Charumathi said, it is customary to stop for niraval at 'Vani Matalaku Kobakinchi Kande'. Since niraval here may warrant splitting, one can select the line starting with, 'Raja Raja Vara Rajeevaksha'.

Charumathi made a well-researched and high-profile presentation, not easily graspable, but took care to make it lucid to the ordinary rasikas. Vidwan B Ananthkrishnan on the violin and Kallidaikurichi Sivakumar on the mridangam supported her.

... V MOHAN



Follow us
on Instagram
[@parthasarathyswamisabha](https://www.instagram.com/parthasarathyswamisabha)
for snippets of concerts
at our sabha!

**SANGEETH
SARATHY
ONLINE**



All editions of Sangeeth Sarathy published this season are available at www.parthasarathyswamisabha.com

பூஜா, சுப்ரஜா - தன்னம்பிக்கை மீது ஆதாரப்பட்ட இசை

சகோதரிகள் பூஜா, சுப்ரஜா இருவரும், தாங்கள் முறையாக சங்கீதத்தில் ஊறித் திளைத்தவர்கள் என்பது நமது சபாவில் நடந்த மதியப் பொழுதுக் கச்சேரி, ஊர்ஜிதப் படுத்தியது பூர்விகல்யாணி, மற்றும் ராகங்களின் ராஜாவெனத் (அல்லது ராணி) திகழும் தோடி, ஆகியவற்றின் ராக ஆலாபனைகள் அவர்கள் கையாண்ட விதத்தில், அவர்கள் தேர்ந்த அப்பழக்கற்ற இசையில் வேருன்றியவர்கள் என்பது புலனாயிற்று. அரிய ராகங்களைக் கையாள்வதில் அவர்களின் திறமையையும் வெளிப்படுத்தினர். இதற்காக, அவர்களின் தேர்வு “நாராயணி” பாடலின் மீது அமைத்துக் கொண்டனர். ராமா நீவே பாடலுக்குப் பொருந்திய கற்பனை ஸ்வரங்களால், பல்லவி மெருகேற்றப்பட்டது. இங்கே ஒன்றைக் குறிப்பிட்டே ஆக வேண்டும்! இரண்டு ராக ஆலாபனைகளின் போது (பூர்விகல்யாணி, தோடி) சிறப்பாக வாசித்தளித்த வயலின் கலைஞர் அபர்ணா தியாகராஜன், “ராமா நீவே” க்ருதிக்காகக் கொண்டு வந்த கற்பனை ஸ்வரப் பிரயோகங்களின் போது, அவரது முழுத் திறனையும் நம்மால் உணர இயன்றது.

இரண்டு ஆலாபனைகளுள், பூஜா முந்தையதான பூர்விகல்யாணியை தனதாக்கி, அதன் ஆரம்பத்திலும், அதன் ஒழுங்கானப் போக்கிலும், அருமையாக இருக்கும் வண்ணம் செய்தார். ஒருவேளை அவர்கள் தங்கள் ஆதார ஸ்ருதியை பாடிய 6 கட்டையிலிருந்து சாதாரணமாக பெண் கலைஞர்களிடையே பரவலாகப் புழக்கத்தில் இருக்கும் 5 க்குக் குறைத்தால் என்ன? இவ்வாறாக, மேல் கால சங்கதிகளை வெளிக் கொணரும் போது, அவர்கள் அனுபவிக்கும் சிரமங்களைத் தவிர்க்கலாம். மற்றொன்று, அவர்கள் நல்ல கற்பனையுடன் முன்வைக்க விரும்பும் பல துரித கால உருப்படிகளையும், இன்னும் சீராக நிறைவேற்றலாம். அவர்களின் குருவுடன் சில அமர்வுகள் இணைந்து நடத்தி, இந்தச் சிக்கலை நிவர்த்தி செய்வார்கள் என்று நம்பிக்கை வைப்போம்.



பூஜாவிற்கு ஒரு வடுவைத் தாங்கும் படியும் நேர்ந்து விட்டது. அவளின் இறுதிக் கோர்வை, அவள் விரும்பிய அளவுக்கு சரியாக அமையவில்லை. கச்சேரி முழுதையும் கருத்தில் கொண்டால், இது ஒரு சிறிய பிரச்சினையே. ஒதுக்கி விடலாம்.

தோடி ஆலாபனையைக் கையாண்ட சுப்ரஜா தன்னம்பிக்கையுடன் குதிரை சவாரியே செய்தார் எனலாம். கதனுவாரிக்கி கிருதியில் சகோதரிகள் சங்கதிகளை வரிசையுடன், நல்ல கிரமப்படி பாடினார்கள். இருவரின் பங்களிப்பு என்பதால், ஒரு தேர்ந்த சமமான பகிர்வுத் தன்மையையாக வெளிக் கொணர்ந்தனர். எல்லாவற்றிலுமே தான். சகோதரிகளின் உருட்டல் பெரட்டல் சங்கதிகள், அவர்கள் எத்தகைய அப்பியாசத்தை மேற்கொண்டுள்ளனர் என்பதற்குச் சான்றாக அமைந்தது.

மிருதங்கம் வாசித்த விஸ்வக் குமரன் இந்த கச்சேரியால் உருவாக்கப்பட்ட மனநிலையுடன் எப்போதும் ஒத்திசைந்து, வரம்பிற்குள் நின்று, சிறப்பு செய்தார்.

... சிவகுமார்

Ragas of Varying Hues

Vidwan Thiruvarur S. Girish (Girish) belongs to the renowned Brinda family. The clear voice and correct learning that he is endowed with, enabled him to showcase some of the treasures that he has inherited from his grandmother, Smt T Brinda. Two kritis were rendered elaborately. The poignancy of Pantuvarali was captured beautifully in the elaborate alapana preceding Thyagaraja's, 'Apparama Bhakti'. The vocalist exhibited superb control over his voice and pitch when he effortlessly descended to the lower octave. Thodi was presented in all its glory. The main piece, 'Gajavadana Sammoditha', a gem of a composition by Kumara Ettendra, not heard often on concert platforms, was presented in a neat manner, sticking to the traditional mode. The chittaswaram for this kriti came out well with the support of accompanists..

Starting with the Sriraga Adi thala varnam, Girish showed a good sense

of balance in presenting two minor kritis of diametrically opposite nature, a brisk paced 'Naati Mata Marachitivo' of Thyagaraja in Devakriya and an unhurried Veena Pustaka Dharini' of Dikshitar in Vegavahini.

True to T Brinda's school, Girish too sang the Bhairavi Padam, 'Maadhe Avar Seidha' of Subbarama Iyer, a prolific composer of Padams and the popular Javali, 'Nee Matalemayanura Sami Balkara' of Tirupanandal Pattabiramayya in Poorvi Kalyani. He concluded his concert with the all-time favourite, 'Krishna Nee Begane Baro'.

Girish was accompanied by stalwarts, R.K. Shiramkumar on the violin and Tiruvarur Bakthavatsalam



on the mridangam and both much value to the concert and generated a fully engaging kutcheri atmosphere. Guruprasad provided good support on the ghatam. Shiramkumar's Thodi made the rasikas bask fully in a divine atmosphere. Thiruvarur Bakthavatsalam, whose playing is always marked by enormous verve and electrifying energy, gave understanding and unstinted support. He and Guruprasad presented a mesmerizing thani for the Thodi piece.

... V MOHAN

Keen sense for sahithya

Sometimes certain songs become litmus tests for an artiste's overall capability! Qualities you expect are proper assimilation, internalization, involvement and proper padantharam. Devi BrovaSamayamidhe (Chinthamani, SyamaSastri) is certainly one of those. Mere learning by rote or imitation alone is not what is warranted. And I tell you.... Krithika was faithful to the composition to its core. All those gentle nuances (one was reminded of both MBK and KVN) were given their due significance and it appeared that all the world escaped into a mood of happy silence as this was being rendered. You could "feel" the song resonate within you!

A quick word about the layavidwans, Akshay Aannthapadmanabhan (mridangam) and Nerkunam Dr. Shankar (Khanjira), who "drew" our attention especially for this song, not by being flamboyant but were at their best in



terms of using the vadyams to a minimum, punctuating with right-peg-in-the-right hole nadais, which altogether elevated the song to its point of glory. The violinist Visvesh Chandrasekar too joined, following as if he was an unseen shadow. Later he thrilled with alapanas of Vachaspathi and Saveri that had in them winsome zaru phrases the violin rightly possesses.

Krithika continued her dispensation with the evergreen Parathpara

(Vachaspathi, Papanasam Sivan) after an elaborate alapana. Here and for Durusuga (Saveri, SyamaSastri) Krithika showed a keen sahithya sense, enviable solidity and resorted consciously to emotive rendering. In fact, the Saveri Krithi was begun at the Anupallavi, Parama Paavani Krupavani Vinutha, quite thoughtful of Krithika. All the same, at places she has a tendency to suppress (குரலை அமுக்குதல்) her otherwise stable voice. Attention please!

... S SIVAKUMAR



Vidwan Papanasam Ashok Ramani is an artiste who is capable of more than what we actually know of him. In his concert, he proved his mettle singing choice kritis of various composers to the accompaniment of Trivandrum Sampath on the violin. Laya support came from R Sankaranarayanan on the mridangam and Dr. Ravi Balasubramaniam on the Ghatam

Vidwan 'Sangeetha Kalasarathy' N Vijay Siva's chaste and forthright approach has always made him very special. At our sabha, he sang his way to glory to the accompaniment of BU Ganesh Prasad (violin) 'Sangeetha Kalasarathy' Trichy Sankaran (mridangam) and Alathur Rajaganesh (Khanjira). His Kambhoji alapana followed by 'shrI RaghuvaramAmava' stood out. The audience gave wholesome, thunderous applause to Dr. Trichy Sankaran and Rajaganesh for their brilliant tani.

... Inputs from S SIVAKUMAR AND RAJAGOPALAN VENKATRAMAN





Dr. Pantula Rama soared to great heights as she sang for our sabha with M S N Murthy as her violin sahakaram. She presented an outstanding RTP in Behag at our sabha. Laya was in the hands of Sai Giridhar (mridangam) and K V Gopalakrishnan (Khanjira)

Vidushi Dr. Sowmya started with the Surutti Varnam and took us along with ragas like Anandha Bhairavi,, crowning it with a Pallavi in Varunapriya with ragas relating to rain as a garland ragamalika. She was ably supported by Embar Kannan on the violin. Praveen Sparsh was on the mridangam and Krishna was on the ghatam



You could really experience the beauty of layam with Sri Yella Venaketeshwara Rao garu at his Lecdem at our sabha with N Amrit (Khanjira) and Giridhar Uduppa (Ghatam). Yella was bestowed with the Palghat Mani Iyer Centenary Award this year.



Soorya Gayathri gave a devotional concert to the accompaniment of B Ananthkrishnan on the violin. Laya department was in the hands of P V Anilkumar(mridangam) and S Ganapathy(tabla). “Special effects” was provided by Saravanan.



Young Prithvi Harish was true to his tutelage under the doyen P.S. Narayanaswamy and Abhishek Raghuram in his concert. His Kharaharapriya was of a high degree. Haritha Narayanan on the Violin gave excellent support. The laya team Jayendra Kumar (Mrudangam) and Sai Bharath (Kanjira) were unobtrusive during the presentation of kritis and were at their best during their tani avartanam.



Nirmala Rajasekhar carried the audience with a soulful rendering on the veena. A beautiful rendition of one of the ekaika krithis of Tyagaraja, Paramathmudu in Vagadeeswari needs a special mention. She was supported by Raghavendra Rao on the violin, Melakaveri Balaji on the mridangam and D V Venkatasubramanaim on the Ghatam



Amrutha Venkatesh presented a brilliant concert at our Sabha. Through her melodious rendition with energetic interludes wherever necessary - be it the magnificent Janaki pate in Kharaharapriya or Ennai nee maravade (Amrutavarshini), she exhibited vibrancy all through her concert. Rajeev Mukundan on the violin, S.J. Arjun Ganesh on the mridangam and Dr. S. Karthick on the Ghatam together gave exemplary support.



Young Srividhya Vasudevan's concert was bright in many spots. Kriti rendering as well as manodharma segments were impressive. Srividhya R S Iyer (Violin) and Surya Nambesan (Mridangam) were her teammates on the dais.

A breathless Todi that left the audience speechless and the RTP in Lalitha, the highlight of Kunnakudi M. Balamurali Krishna's concert, were a real treat for the rasikas who attended the concert. L. Ramakrishnan, on the violin ably handled some complex sancharas effortlessly. On the wonderful laya support bench were the inimitable Thanjavur K Murugaboopathi on the mridangam and the worthy vidwan Dr. S. Karthick on the Ghatam.





Vidushi Brindha

Manickavasakan's performances resonate with an exquisite pathantaram, exemplified by her captivating rendition of Soundararajam in Brindavana Saranga—a gem etched into every listener's memory. Sruti Sarathy's violin harmonies mirrored brilliance, while percussionists Kumbakonam Swaminathan (Mrudangam) and S. Krishna (Ghatam) provided impeccable support, elevating the concert to sheer musical mastery.

A GOOD CONCERT EXPERIENCE



A concert plan is a very critical aspect. When the correct set of uruppadis are chosen and lined, that itself assures a good concert experience already. While some artists go impromptu on stages, many others still make meticulous plans. For a listener, it is not known as to what is actually on stage, let alone in the artists' minds. What was a planned item and what was the last-minute inclusion is not always known. However, what the rasika comes home with, is an experience and opinion of the set of artists who presented the concert.

Gayathri Girish chose to explore AbhOgi, sahAnA and kalyANi in her concert, it was a good set. AbhOgi which is not so often taken up for elaboration, sahAnA which is a sensual rAgam to listen to and kalyANi, one of the big ragams. She chose to render the rare 'sri shivE jaya vaibhavE' in AbhOgi, one of the Chamunda Ashtothra kritis of Muthiah Bhagavathar. The choice of 'Chitam Irangadhadenayya' of Papanasam Sivan in Sahana and the Kalyani navavarana kriti, both regularly heard in concerts gave a right mix of known and rare items.

Gayathri Girish presented a well-balanced concert with the right measure of everything that is expected by rasikas. Expansive treatment in a good voice across octaves was a plus and it touched the rasikas. Her sahAnA was apt to suit the mood of the kritis and the grandeur of kalyANi, showing rarely explored areas was befitting the placement as the main item of the concert. MA Krishnaswamy was his usual self and provided good accompaniment on the violin. With Poongulam Subramanian and N Guruprasad, the percussion department was well-manned. They provided sensitive accompaniment to the concert and played a neat tani avarthanam. Thus it was a very touching concert experience.



email: sangeethsarathy@gmail.com

Editorial Team :

Revathi R | Sivakumar S

Writers:

R Bharathwaj | V Mohan
Rajagopalan Venkatraman |
Sundaraman Chintamani

Layout & Design : Fairy M

Photos: Lingam Studios Shankar

... R BHARATHWAJ